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SALE NUMBER 369

OBJECTS OF ART

ETCHINGS JAPANESE PRINTS

SPORTING PRINTS EARLY MASTERS

WAX PORTRAITS

UNRESTRICTED PUBLIC SALE

THURSDAY AFTERNOON, DEC. 10, 1936

AT 2:15 O'CLOCK

PUBLIC EXHIBITION

MONDAY, TUESDAY, WEDNESDAY, DECEMBER 7, 8, 9, FROM 9-5 P. M.

Galleries closing Thursday at 11 to prepare for the Auctioneer

THE NEW GALLERY OF

J. C. MORGENTHAU & CO., INC.

1 WEST 47TH STREET

NEW YORK

TELEPHONE: BRYANT 9-6956

CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the catalogue, unless otherwise mentioned; each sale is a separate and distinct transaction.
2. The highest bidder shall be declared the buyer; in case of disputed bids the lot shall be resold, but the auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.
3. All sales are to be unrestricted and without reserve.
4. Buyers shall give their names and addresses and shall make such cash payments on account as may be required, in default of which the lots purchased will be immediately resold.
5. Title passes upon the fall of the *auctioneer's hammer*, and *thereafter the property is at the buyer's risk*, and neither the owner nor the company is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.
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Priced copies of this catalogue at $2.00 each after the sale.

The New Gallery of

J. C. MORGENTHAU & CO., INC.

No. 1 WEST 47TH ST., NEW YORK CITY, (3rd Floor)

Telephone BRyant 9-6956 Sale Conducted by Walter S. Scott

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PRELIMINARY NOTE.

The approaching holiday season makes the following miscellaneous sale of timely interest. In each division will be found a number of pieces that will repay an examination on the days advertised, Monday, Tuesday, and Wednesday, December 7, 8, and 9th.

JAPANESE COLOR PRINTS: . . . . . Nos. 1-115

Prints by Hiroshige include "Ohashi Rain," "Wild Geese alighting at Katata," a fine snow print from the "Toto Meisho." There are desirable prints by Harunobu; the Kiosai "Crows," a Koriusai in the Harunobu manner; fine examples of Yeishi, Utamaro, and Toyokuni, and most important of all **"Matsumoto Koshiro" by Sharaku.**

OBJECTS OF ART . . . . . Nos. 119-162

An unusual collection of carved elephants, a fine group of Steins, woven and embroidered panels, Lustre and Bennington, a few Chinese snuff-bottles, a few netsukes, a Russian Icon, Chinese paintings, and an important **"Ancient Thibetan Temple Bell."**

THREE EARLY WAX PORTRAITS . . . Nos. 163-165

Lord Byron, Dr. Johnson, Jeremiah Dixon.

PRINTS, DRAWINGS, PAINTINGS . . . Nos. 166-265

Early Masters include examples of Rembrandt, Durer, Cranach, and Lucas van Leyden: Among the later men are Bartolozzi, Morland, Daumier, etc. English humorists include Leech, Rowlandson, Cruikshank; and there is a very nice Sporting Group in colors represented by Alken, Hunt, Newhouse; with Kilbourne's "Frantic Trout," and two Paintings by J. Carleton Wiggins.

MRS. EDWARD TURNBULL

JAPANESE COLOR PRINTS.

Hiroshige I.

1 THE YELLOW BRIDGE: Turf bridge, etc.
Fuji from False Fuji, all from the "100 Views of Yedo." (6).

2 SIX PRINTS FROM THE "HUNDRED VIEWS."
Moon pine, Yedo in snow: Weeping willow, etc. (6).

3 HIROSHIGE AND KUNISADA. Series "Kwannon Reikenki."
Figures by Kunisada, the landscapes by Hiroshige (11 pcs.).

4 SHOPPING STREET: Sunset and Fuji.
With Four others from the "100 Views." (5).

5 CRANES AT MIKAWA: Five others from the "100 Views." (6).

6 YOSHIWARA GATE: Early Morning.
Night with Cuckoo flying in the rain. (2).

7 LATE SPRING SNOW: Atagoshita.
Well known print from the "100 Views."

8 WANING MOON BEYOND YEITAI BRIDGE.
The Oriel window in Spring. (2).

9 SAKAI FERRY AND FIVE WHITE CRANES:
Cartwheel, rainbow & puppies, etc. (6).

10 IRIS GARDEN: Ommayagashi, Sumida River, etc. (6).

11 TWO GEISHA NEAR A SHOP: Kite Flying, title, etc. (6).

HIROSHIGE I.

"One Hundred Views of Yedo". Upright series. All with margins.

12 RAIN ON OHASHI BRIDGE.
One of the best-known, and undoubtedly one of the finest prints known in woodcut printing.

13 FUKAGAWA: THE GREAT EAGLE AT SUSAKI.
With the sweep of snowy plain and sea under the starry sky.

14 UME YASHIKI PLUM GARDEN: GEISHA BY THE RIVER: 3 others. (5).

15 MAPLES AT MAMA.
Note the beautiful oxydization of the Autumn boughs. This print reproduced by Fenollosa in his "History of Ukiyoye."

16 THE GHOST FOXES AT OJI. NIGHT SCENE.
One of the great prints of the "Hundred Views."

17 THE CAT IN THE WINDOW: NABESHIMA.
Large barred window, Fuji and flight of birds.

18 FUDO WATERFALL: Pawlonia Trees, Akasaka, 3 others. (5).

19 RAIN ON KANDA RIVER.
Heavy downpour on green hills from a stormy sky.

20 SMOKE FROM POTTERY KILNS: Moon Pine, etc. (6).

21 CHERRY BLOSSOMS IN SUIJIN WOODS ON THE SUMIDA RIVER.
One of the most beautiful in coloring, with the sprays of large double-pink blossoms.

22 FIVE PRINTS FROM THE HUNDRED VIEWS.
Including Oji Falls, Cherry blossom time. (5).

23 RYOGOKU FIREWORKS: DRUM BRIDGE MEGURO.
The latter a well known snow print from the "100 Views." (2).

HIROSHIGE: Con.

24 HORIYE NEKOZANA: Beautiful view.
Archery, and 4 others from the "100 Views". (6).

25 HIROSHIGE: A fine snow print.
The road through the village under heavy snow. From the Oblong "Toto MEISHO" or Views of Yedo. Has two margins (the one with seals is important).

26 HIROSHIGE: Fine print from "Omi 8 Views".
Wild Geese alighting at Katata.
* **Very beautiful impression with full margins.**

27 HIROSHIGE: "Rain" and "snow" from the Tokaido.
Rain at Oiso; Snow at Kameyama; both good prints but have been folded. (2).

28 HIROSHIGE: Two prints: "Rain and "Snow".
Rain at Shono (no margins) but beautiful printing; Snow on Nihonbashi, with very dark sky; full margins (2).

29 HIROSHIGE: First Tokaido, etc. 3 prints.
Nihonbashi (crowded); fine impression with all margins; Peasants meeting Daimio procession; Boats at rest (from "Toto Meisho") (3).

30 HIROSHIGE: 3 prints from "Toto Meisho, etc.
Rice Fields at Sazaido; Blue Torii, Flying kites, Snow in the country (no margins): (4).

31 HIROSHIGE: TEN PRINTS from "Soga Monogatari" or "The Revenge of the Soga Brothers." All in fine condition and color (10).
* This legend of the "Soga Brothers" is important Japanese folklore

32 HIROSHIGE. Three "moonlight" prints.
Series "100 Views of Yedo". New moon, full moon, waning moon, all famous night scenes. (3)

33 HIROSHIGE: Three prints from the "100 Views."
Far-flung Net; Rainbow, cart-wheel and puppies; Balcony by moonlight (3).

34 HIROSHIGE: Three prints from the "100 Views."
Heavy snow, Bikunibashi; Cuckoo in rain; Smoke from pottery kilns, all good examples (3).

35 SHOPS NEAR NIHONBASHI, Cherry Avenue, etc. (5).

36 WISTARIA AND DRUM BRIDGE: Kameido.
Equally celebrated the Suijin Cherry blossoms. (**See No. 21.**)

37 MIMOSA BLOSSOMS ON THE AYASE RIVER: Tanabata Festival, etc. (5).

38 DOWNPOUR OF RAIN: Akasaka-Kiribatake.
The fine rain print done by Hiroshige 2nd to fill the place left by a destroyed block of Hiroshige I.

39 ROAD TO THE YOSHIWARA: Waning Moon, daylight breaking.

40 OUTFLUNG NET: Carp Kite, etc. (5).

41 LARGE LANTERN: Kinryusan Asakusa. Heavy Snow.

42 SARUWAKA CHO. Theatre Street:
Moonlight casting shadows; throngs of people.

43 TWO SNOW PRINTS FROM THE HUNDRED VIEWS.
Bikuni Bridge: Tenjin Shrine (2).

HIROSHIGE: Con.

44 FIVE PRINTS FROM THE HUNDRED VIEWS.
Plum Garden, Kabata, etc. (5).

45 TIMBER YARD IN SNOW: From the "Hundred Views."
Timber Yard by Moonlight, the same (2).

46 DRYING SILKS: A favorite prints from the "100 Views."

47 PROCESSION WITH BANNERS: Kanasuga Bridge, etc. (5).

48 THE SHADOW ON THE BLIND: Asakusa River, Festival Banner etc. (6).

49 HIROSHIGE. LATERAL TRIPTYCH. Fine condition.
The procession of the Young Boys on May 5th, their national day, where they play at Narahira passing Mount Fuji (the middle sheet of the triptych which is one of the finest of the Hiroshige landscapes). **Rare when complete in all 3 sheets in such good condition.**

50 HIROSHIGE: DIPTYCH. Landscape.
Moonlight on the Sumida River; junks at anchor. Good condition.

51 THREE HIROSHIGE BROADSHEETS:
Two landscapes and one from the "Fish Series."

52 TWO HOKUSAI HALF BLOCKS.
Traveller at the Well: Girl feeding silkworms (2).

53 HARUNOBU. Hashirakake, long panel. "beni-ye."
The Football player: "**Among Harunobu's best pieces**"—**Strange.**

54 HARUNOBU. Lovers by an Hibachi: winter.
Very rare print from the series: "**Delightful Love Adventures of the Young Maneyemon.**"

55 HARUNOBU: 4 prints.
Hotei addressing a young Courtesan (very rare, but has been folded, rubbed); and two prints of single figures of women; girl on the Engawa (top rounded) (4).

56 HARUNOBU. Spring: Two girls on a Balcony.
One holds a letter; the other crouching beside her holds a samisen. Their robes of soft blue and rose.

57 HARUNOBU: The rest for a smoke.
Girl seated on a marshy bank, gives a light from her tiny pipe to a passing youth. Soft grey, greyblue and green prevailing tones.

58 HOKUSAI: "Toto no Ura" from the "36 Views of Fuji."
Torii on the bank, Mt. Fuji seen in the distance.

59 HOKUSAI: BIRD & FLOWER SERIES:
Set of ten: "Canary & Peonies," "Uguisu and roses," "Cuckoo & Azalea," etc. Chuban size (10).

Rare series; called by Binyon (p. 342) the "Small Flowers" to distinguish it from the larger set (see following lot).

60 HOKUSAI: BIRD AND FLOWER SERIES. (Large).
Six prints from the series: Long-tailed cock and peonies, Mandarin Duck and Iris, Grosbeaks and cherries, etc. (6).

61 — Seven prints from the same series.
Pheasant and Peonies, Peacock and Peonies, Sparrows & Iris, etc. (7).

62 HIROSHIGE: Four narrow panels or Tanzaku.
Japonica and Whitethroat; Stork and wild yellow jasmine; Bluebird and Wistaria. Mandarin ducks swimming (4).

HIROSHIGE, etc.: Con.

63 — Bluebirds and morning-glories (broadsheet); Sparrows, iris and Peony from Hokusai's "large set"; Utamaro's "Storks and boys" in black and white (3).

64 BOYS FESTIVAL. Two lateral pillar prints; "Street of Lanterns" similar. All original impressions (3).

65 JAPANESE COLOR PRINTS: "Wind on the Bridge" First impression from HIROSHIGE'S first "Tokaido," full margins; Chinese Landscape by Bumpo; etc. (7).

66 — Hokusai's "Sumida" from the small Tokaido; 3 prints from the "Heroes"; Two drawings and 10 figure prints (plain and hand-colored) by Masanobu, Sukenobu, "Shoki" (colors) by Kiosai; etc. (15).

67 — Lovely "blue" print of Girls with Hagi blossoms (Kuniyoshi); Girl with Lantern, summer by Eizan; Girl in black by Eisen; Diptych by Toyokuni II; etc. (10).

68 KIOSAI. 1831-1889. Panel 30x10.
TWO CROWS: on a grey plum branch, the setting sun beyond.
* **The masterpiece of the artist. Fine impression in fine condition.**

69 KUNIYOSHI. Snarling dogs frighten a lady.
She is travelling on the shore, accompanied by man with lantern.

70 KUNIYOSHI BATTLE TRIPTYCH.
Sea fight and a gorgeous curling blue wave; Tametomi shoots an arrow at the oncoming fleet.

71 FIVE PRINTS BY KUNIYOSHI, KUNISADA, etc.
"Kiritsuke Ojin tenno" (priest with the Young Emperor) panel by Kuniyoshi, girl hanging a lantern, feeding a kitten, etc. (5).

72 KORIUSAI: "SUDDEN STORM OF RAIN AND WIND."
A fragile girl and her maid hurry to fasten a window. Repair at window and signature defaced. Sq. form.

73 KORIUSAI: Lovers. Hashirakake.
Young Samurai with a girl: Splendid black, pale tan and rose.

74 KUNISADA: Geisha at Night. Fine condition.
Her pale brocades tied with velvety black, she stands against a tall black door. Very Effective and Decorative.

75 KUNIYOSHI: THREE PRINTS.
Kintoki (a flaming red) with his black bear, monkey and ax, near a waterfall (**Fine**); Sage and attendant; and a print of men by Kunisada (3).

76 KUNIYOSHI SNOW TRIPTYCH.
Youth and girl in soft wind-blown brocades nearing a house.

77 MISCELLANEOUS PRINTS:
Birds, flowers, landscapes figures: mainly sq. form (14).

78 MISCELLANEOUS PRINTS.
Three reprints of rare Hokusai prints; Eleven delicate landscapes, flowers, etc.; and seven large crepe squares with birds and flowers (Maple and bird, pomegranate & bird, etc.) (21).

79 MODERN COLOR PRINTS BY KOTONDO.
Lovely nude, Girl dressing, seen at half length: Girl in a red kimono (2).

80 SHARAKU. **Matsumoto Koshiro, holding a pipe. Signed.**
In a robe of large checks, with broad black collar, a bandeau round his head.
Very Rare Print: On a mica or silver ground, **Fine Condition.**

JAPANESE PRINTS: Con.

81 SHARAKU: The same print, but flesh tints time-darkened, the color faded, and lower right corner a little rubbed.

82 SHIGEMASA. Two prints from the "Silk-worm series."
Young girls spinning thread and weaving silk. Lovely examples in rose and green. Square form (2).

83 SHUNSHO: Ten prints from "Story of Genji" Chuban (sq. form). **Fine condition and color:** rarely found in the series. (10).

84 SHUNSHO: HASHIRAYE. (long panel).
The Spy under the Verandah.

85 TOYOKUNI: Iwai Hanshiro, celebrated actor. As a woman in black, raising an umbrella in a heavy rain.

86 TOYOKUNI. Single figure. Hosoye (panel). A courtesan in pale rose color tied with pale blue. One of the graceful single figures of the first Toyokuni at his best. Untrimmed, fine condition.

87 TOYOKUNI. Summer and winter. Triptychs (2).
Gay procession of fifteen girls escorting a Princess under a large rose-colored umbrella; Three girls in winter robes with umbrellas on a snowy day. (2).

88 TOYOKUNI. RARE KEY BLOCK FOR A TRIPTYCH.
The Boys Festival. 15 boys before a "No-Dance" screen. Key block in black and white with slight applied color.

89 YEISHI: Sumida River Bank, late snow.
A tall youth turns to speak to two passing girls.
* **A lovely print.**

90 YEISHI: Single figure. Broadsheet.
Lady seated holding a puppet. **Extremely graceful.**

91 YEIZAN AND YEISEN. Figures of women.
Beautiful color, decorative, particularly the Yeizan, of unusually soft color, tied with flowered brocade with long ends.

92 YEIZAN: DIPTYCH: A GROUP.
Six ladies around a low pink table. Beautiful color and soft black.

93 UTAMARO. Single figure of a woman.
With a sweeping movement she pulls a rich black obi to tie over a saffron robe bordered in black. **Superb pose and coloring.**

94 UTAMARO: TWO LARGE HEADS. **One on silver ground.**
Superb examples of Utamaro at his best, but both have margins damaged, one quite badly by fire (2).

95 UTAMARO. Gathering Mushrooms. Lateral form.
Fresh and beautiful print of two girls with attendants in rose-color, lavender and green, by the Sumida River under an old cherry tree in bloom

96 UTAMARO: Three Courtesans conversing, one in black. Hayashi seal. Colors much softened by time.

97 UTAMARO BLACK AND WHITE PRINT. **Very Rare.**
The Sixteen Lohans. Mounted in kakemono form, on gold brocade and silver-grey silk. Enclosed in Japanese box. Signed.
* An important subject by Utamaro in black and white is almost unknown.

JAPANESE PRINTS: Con.

98 PERRY WAR SHIPS VISITING JAPANESE PORT.
Large broadsheet in black and white. Some worm-holes, but an excessively scarce Japanese rendering of an American subject.

* Shows the ring of small boats practically touching each other with which the Japanese surrounded the four American vessels (from which smoke pours furiously), Perry's landing party (apparently armed with tridents), etc. Japanese text.

99 KIYOMASU PRIMITIVE. 25x13.
Atsumori, in full armor, seated while his wife arranges his hair. Applied early coloring.

100 KIYOMITSU PRIMITIVE. Figures in rose and green. Hosoye.
Danjuro as a youth leaving a lovely girl in stone green tied with black. Good condition.

101 KYOHARU PRIMITIVE. Lacquer print. Hosoye (panel).
Man wearing a rich robe of lacquered black, gauffered in a ladder pattern, passing two street peddlers.

102 KYOTADA PRIMITIVE. Tanye. Hosoye form.
The letter: Man with open scroll turns to a woman kneeling beside him.

103 SHIGENAGA PRIMITIVE. Lacquer print. Hosoye form.
Courtesan in a barred and flowered robe richly lacquered in aubergine; sake kettle, basket of cakes etc. on the floor.

104 TOSHINOBU (OKUMURA) PRIMITIVE. Lacquer print. Hosoye form.
"The Flower Girl." She carries bamboo trays of flowers, her obi striped and lacquer black.

105 TWO TRIPTYCHS. Appearance of a Fairy, Nobleman's visit. (2).

106 UTAMARO TRIPTYCH: Fireworks at Ryogoku Bridge.
Boating at night, effect of pink and pale yellow. Many ladies. Some wormholes.

107 TWO PRINTS BY UTAMARO. Courtesans.
Beautiful in line, but color gone. Broadsheets (2).

108 CHOKI: THE RIVAL OF UTAMARO. Under the Bridge.
Ladies and men boating. Sheet from a triptych: YEIZAN, A tea-party. (2).

109 FOUR PILLAR PRINTS: ONE LOT.
Cherry blossom dancer by Kunisada. Girl in black by Kuniyasu, etc. (4).

110 OHASHI BRIDGE: RYOGOKU BRIDGE. By Hanabusa Icho. 1652-1725.
Printed in pastel tones with some applied color. Panoramic form, in pillar print size. **Scarce.** (2).

111 YEIZAN: Four Hashiraye.
Geisha, lovers, etc. (4).

112 TOYOKUNI AND OTHERS: Ghost Wife by Hokushiu; Samurai in the rain by Kuniyoshi, etc. some on gold mounts. (5).

113 DIPTYCH AND 2 TRIPTYCHS. By Kunisada. Figures, nice designs. (3).

114 TRIPTYCHS (2) showing Yenoshima, sea, sea-battle. (2).

115 TRIPTYCHS (2), similar.

BOOKS.

116 JAPANESE FAIRY TALES: Crepe paper series: 12 vols.
12 pieces: including "Little Peachling," "Silly Jelly-Fish," "Tongue Cut Sparrow," etc. by Mrs. James, B. H. Chamberlain, etc. (12).

117 SHUNSHO: Book of the "100 Celebrated Poets."
Containing 100 illustrations in color of the famous women, poets, etc. Tall 8vo, (Yedo, 1774).

118 SHIMIZU SANJU: "The 36 Gates of the Shogun's Castle," Yedo. Obl. folio, sewed, with descriptive text in English.

119 JAPANESE EMBROIDERED KAKEMONO.
Wild geese, foliage, flowers and grasses embroidered on native cloth, mounted on gold and blue brocade.

120 TWO IMPERIAL CHIEN-LUNG ROLL PAINTINGS ON SILK.
Splendid Chinese mountainous landscapes—"summer" and "winter" forming a fine pair in fine condition and color. Mounted on cream colored and blue brocade. (2).

121 SIX SMALL CHINESE, KOREAN & JAPANESE PAINTINGS.
Buddistic (Chinese); heads, woman and two men, extremely interesting early paintings (6).

122 TWO JAPANESE PAINTED PAPER FOLDING FANS. L 10x12"
Peonies and Peacocks on gold ground; Flight of Storks, on blue with red and gold clouds. (2).

* The first has ivory guard sticks, with Wistaria and birds in gold lacquer.

123 SEVEN EMBOSSED SPANISH LEATHER PANELS 12x22.
In rich gold fruit and flower design. Nail-holes in borders. (7).

Matching design. Splendid old gold-gilt on the brown leather.

124 ELEVEN SQUARE EMBOSSED AND GILDED PANELS SIMILAR. 20x22.
Some showing wear. (11).

125 VELVET WOVEN PANEL. 13x11".
Large head after girl by Utamaro, woven in thick rep and colored.

ART OBJECTS.
Lustre Steins, Elephant Carvings, Etc.

126 COPPER LUSTRE PITCHER: H 8".
Flattened diamond panelled body, hexagonal base, all edges finished in a line of deep blue. Slight damage to top of handle.

127 TWO BLUE AND COPPER LUSTRE PITCHERS: H. 5 and 6".
One banded in blue; one with blue throat (2).

128 THREE SMALL BLUE AND COPPER LUSTRE PITCHERS. H. 2½, 3 & 4".

129 BENNINGTON TOBY STEIN: H. 6".
As a General in peruque and cocked hat.

130 STEIN AND JUG. H. 10 and 8".
"**Frau argere mich richt**" comic, a man in a barrel, dish for hat; pewter lip; Doulton Brown jug as Dick Turpin, **interesting** (2).

131 THREE FIGURE STEINS:
A fat priest in brown, pewter rim and thumb-piece; a cow sitting up holding a pitcher; a Fisherman, pipe repaired, nick on shoulder (3).

132 FOUR BEER MUGS:
Izaak Walton and another Doulton mug; Hampshire brown mug; and an interesting signed Japanese pottery mug with decoration of a man, waterfall and large jar (4).

LUSTRE: STEINS: ELEPHANT AND OTHER CARVINGS.

133 METTLACH STEIN of HEROIC SIZE. H. 22".
Grey carved pottery as a castle tower; decoration of arches with figures in fine white paste on a blue ground, knights in armor on horseback; etc., Pewter rim; bronze monkey knop on pewter thumb-piece.

134 HANDSOME BLUE AND CREAM METTLACK STEIN. H. 16".
Pewter mounts. The blue ground showing figures in white relief, musicians, dancers, etc.

135 TALL GERMAN STEIN. H. 19".
High pewter cover and masque pewter thumb-piece. The body finely carved and colored in square medallion and panel form separated by classic figures in low relief.

136 FINE BLUE BARREL PITCHER STEIN. H. 10".
Flat pewter top and curved thumb-piece; orange peel surface with flower clusters in dark blue, low relief.

137 TWO TALL DECORATIVE STEINS. H. 11 and 13".
Pewter covers and thumb-pieces; one cream with hunter and dogs, castle and mountain scenery, green trees; the other an Auerbach Stein with transfer decoration of a man smoking and drinking and verse (2).

138 TWO HANDSOME STEINS: Pewter mounts. H. 7 & 9".
Delft blue and white with sailing ships: Mettlack stein with decorative view of Nurnberg (2).

139 THREE DEEP BLUE AND GREY STEINS: H. 7".
Pewter covers and handles; figure decoration. (One barrel shape with relief decoration) (3).

140 FOUR STEINS SIMILAR. H. 6".
A pair with carved hunting scenes; flat tops; The others form a pair also. (4).

141 TWO STEINS AND TWO MUGS (4).
Two steins with flat pewter covers and color decoration; two cream-colored mugs with sentiments. (4).

142 TEN SMALL STEINS AND MUGS:
Two with pewter covers. (10).

143 NINETEEN MINIATURE STEINS & MUGS.
Incl. a set of 6; one of pewter, two with pewter covers. (19).

144 LARGE PLASTER ELEPHANT. H. 11, l. 14".
Well modelled, curved trunk, painted tusks.

145 FOUR ELEPHANTS.
China, wood, plaster and papier-mache.
The first measures 9x6, the wrinkled skin in blue tones, the high lights touched with gold-bronze (4).

146 SIX ELEPHANTS. 6x5, etc.
Pair of china, an elephant bank, one ridden by a native, etc. (6).

147 THREE ELEPHANT CARVING GROUPS: Ivory.
Curved wooden bridge with 5 elephants, l. 9". Straight bridge of 6 small elephants; 5-inch tusk mounted with 2 small elephants. (3).

148 — Three elephants on curved ivory bridge, wood mount.
Two Small elephants see-sawing on oval ivory mount 4½"; Ivory paper cutter with 3 elephants (3).

149 ELEPHANT CARVINGS (SMALL).
Mutton jade, ivory, porcelain, etc., incl. tiny bridge of 3, and a ring of 4; (19 pcs.)

150 IVORY TUSK (FINE) AS A CRIBBAGE BOARD. L. 18".
With markers. Etched design.

151 ELEPHANT IN COPPER: H. 7".
Standing on hind-legs carrying on his shoulder a pole with two baskets, each containing a little elephant; Smaller elephant in bronze, L. 6" (2 pcs.)

152 AGATE CIGARETTE TRAY WITH ELEPHANT:
Metal match box, etc. with elephant; Candle tray (metal) with nice little bronze elephant; Comic, etc. (5 pcs).

153 SMALL ELEPHANTS OF BRONZE, and other metals.
From 3 to 6". (9 pcs.)

154 NETSUKES (FIVE) Soapstone & tomb ivory.
Two "speak no evil" monkeys in soapstone: old ivory figure holding an aquamarine ball pressed to his body (**Interesting**); large-headed man with fan; woman in many robes. (5 pcs.)

155 IVORY CARVINGS (SMALL), ETC.
Priest holding Daruma (stand); traveller with cane & raised foot; stooping man with tobacco-bon; 2 elephant-teeth; small carved soapstone jar (stand); etc. (14 pcs.)

156 ANCIENT THIBETAN BRONZE TEMPLE BELL. H. 16½".
Archaic inscription either side flanked by panels of bosses. Fine ringing tone, but no clapper.

157 CHINESE ROLL PAINTING BY SHAKA.
Kwannon seated, leaning on a rock, rising moon background. Painted in monochrome on paper, mounted on old brocade. The flesh in tints.

The pose of the figure and the few but skilfully drawn lines show the hand of a master.

158 CHINESE SNUFF BOTTLE. Amber stopper.
Carved white paste, "100 Rakkan" decoration. Ming carved bottle from the collection of Prince Cheng (sold in London, some years ago).

159 CHINESE CARVED WHITE GLASS SNUFF BOTTLE. Signed.
Narrow flat shape, carved with horses in pairs in sea-green. Ruby glass stopper. **Very fine.**

160 CARVED WOOD NETSUKE: Shoki crushing an Oni.
By Shoko, signed. The God wears full armor and helmet. **Very fine.**

161 ANCIENT CHINESE NETSUKE: CARVED BONE L. 4".
Fisherman with monkey attached by a Devil Fish. 15th Century.
A VERY FINE CARVING of undoubted authenticity; note the expressions, particularly that of the monkey.

162 RUSSIAN ICON. Painted on a panel, 12x9.
The Saint, seen at half length, wearing robes of rich reds and browns; blue gauze head-dress and crown; and holds a scroll: the whole on a bronzy-gold ground, all in the original old coloring. Gilt frame.

THREE EARLY WAX PORTRAITS.

Each in old frame, with glass.

163 BYRON (LORD). Bust in colored wax (bust 4x3").
Early Nineteenth Century.

164 JOHNSON (SAMUEL). Bust, leaning on his arms, 4x3".
Facing the spectator. Old printed label on the back "Surrey College." Remarkable execution in old colored wax.

165 DIXON (JEREMIAH) "America," bust in profile. 3x2".
Beautifully finished and signed.

ETCHINGS ENGRAVINGS DRAWINGS.

166 BARTOLOZZI (F.) AND HIS SCHOOL:
Peter the Wild boy, **Original in carmine,** 1784; The Gleaner; **original;** Children at play, **original;** Wheatley, Etc, with nymphs, amorini, etc. 4to, and smaller (17).

167 — Similar lot: some larger prints (17).

168 — "Penitent," "Tavern Door," "Virtuous Parent," "Masquerade." Four small 4to, colored stipples after Morland-Bartolozzi Framed; 1 unframed (5).

169 CRUIKSHANK (GEORGE & ROBERT) About 1819.
Game of Chess: Foggy weather: Football: 4 colored aquatints (8vo) of Clubs, Lond., 1824-25; **all colored;** 4 small folio plates (plain) from the famous 'Monstrosities" Fashion Series, Lond. 1835 (8).

170 CURRIER & IVES. Rare folio Horse print. 1888.
"Jay Eve See," "Maud S," "St. Julien," Heads only, neck and neck racing. Margins ragged, otherwise fine.

171 CURRIER & IVES MANNER. Summer in the Country. Folio.
Colored lithograph by Thos. Kelly, N. Y. Margins ragged, otherwise fine.

172 — The Fox Fanciers: The Rabbit Fanciers. Folio.
Colored lithographs by Thos. Kelly, N Y, printed by Chas. Hart, 1867-8 (2)

173 CURRIER (N.) ETC. Niagara Falls (uncolored) by N. Currier. Soldier's Dream" and "Morning Star," 1846, both in the Currier manner (3).

174 — Washington at Trenton: Presidents, Washington to Polk (oval busts on folio); 1845; and Washington mounted, in the Currier manner by Gilmore of Boston. Sm. folio, old veneered frames (3).

175 DAUMIER (H.) "Venez donc, Dindons!"
Original lithograph on thick paper.

176 **DELACROIX** (**E.**) "Juive d'Alger": 2nd state.
Etching, signed on the plate, 1830.

177 DIGHTON: ETC. Colored caricatures. Originals.
"Vil you give us a Glass of Gin?" 1793; "I Vont take a Farden Less"; "Enjoving a Pipe," 1827 by Cook after M. E. (3).

PRINTS: Con.

178 ELEMENTS OF SKATEING. 3 original colored caricatures. Dublin, 1811 Etched by W. B. (3).

179 OUTCAULT (R. F.) Drawing. Signed.
"THE YALLER KID" Comic Parade, (McKinley & Bryan).
Pen and water-color, children playing politics. Folio.

180 NAST (THOS) Pen drawing. Signed.
"Christ Kindchen." Head of a boy with relief of mistletoe, holly and the Christmas star. Folio.

181 — "What are you going to do about it?" Pen drawing.
Blaine caricature, Sm. 4to, framed.

EARLY MASTERS OF ENGRAVING AND ETCHING ON COPPER.

182 ALTDORFER (A.) Virgin seated by a Tree. B. 17.
Altdorfer worked about 1513. Showing nearly all the margin line.

183 ALDEGREVER Three Men Sounding Trumpets.
Stain at the top left corner, beyond the heads of the men.

184 BOL (FERDINAND): Lunette "Three Graces" after Giorgio Ghisi.

185 BEHAM (H. S.) Village Wedding Feast. 4x11".
Good impression and condition.

186 CRANACH (LUCAS) Ecce Homo. Original woodcut.

187 CRISPIN DE PAS: Massacre of a Martyr. Small margins. 1591.

188 ELSTRACK (R.) 1615. Gervase Babington, Bishop of Worcester.

189 COCK (H.) Lot & his Daughters, 1558; Decision of King Solomon, 1556. Small folio (2) Family and village scene by I. Sadeler; Ralph Venning by Hollar, 1674; Woodland scenes (9) by A. Waterloo. **A parcel.**

190 BAKHUIZEN (L.) Ancient Dutch Galleys.
Original etching, proof with verse upside down.

191 DURER (ALBRECHT) Adam and Eve. B. 1 1504.
Tear repair at Eve's foot.

192 — Christ before Pilate. 1512.

193 — Christ Mocked. 1512 Laid down.

194 — Three of the "Passion Series" (with reverse of 2).
"Ecce Homo," "Descent from the Cross," "Entombment" (all with Latin text on reverse, also collector's mark (Lugt p. 160), printed in 1611, with the etched signature W. de Haen (5).

195 — Bust of Holzschuer by Wagner after Durer; Holy Family with 3 Rabbits, woodcut (copy, and others similar. Sm. folio.) **A parcel.**

196 — St John in Heaven. Folio, woodcut.
Original, with Latin text on reverse; Collectors' stamps, "Aufsess" (founder Nuremberg Museum) and Hamminger.

197 EARLY MASTERS: The Prodigal, by Pietro Testa; Entombment after Raphael, 1543; Madonna by Cantarini from Baron Triquet's collection with mark; Madonna (17th Century) from Fr. Koch's collection; "Madonna with the Apple," etc. (41).

*Including a group of 13 mediaeval towns.

198 OSTADE (A VON) The Shoemaker;
The Charlatan; Boy with Hoop; Smoker at the Window; Baker with Horn, and other originals. (20).

***These are from a collection formed in 1817.**

OSTADE: Con.

199 — "Village Feast" and "Laughing Smoker (this has collector's seal)" are considered two of his finest plates "The Quarrel" B. 18 and the Painter in his studio (5).

200 LITTLE MASTERS: CALLOT (J.) Complete set of "The Passion of Christ," 12 plates; Another different, lacking 1; battle scenes, and others of these interesting miniature engravings (29).

The "Ascension" is the **first state**, before the name of Israel and the "No. 8."

201 — CALLOT AND OTHERS. 8 Callot plates signed by Israel; etc. (30 pcs).

202 — Castiglione, Bauer, Kilian, Weyen, (probably after Callot); etc. (46 pcs.)

203 CALLOT (JACQUES) Engraved portrait; bust in oval by Lubin.

204 LUCAS VAN LEYDEN. Adam and Eve, 1529. B. 3.
Laid down on a piece of card.

205 REMBRANDT VAN RHYN. Beggars Conversing. 1630. M. 37.

206 — Flight into Egypt. Small plate 1633. B. 25.

207 — Repose in a Wood. B. 30.

208 — Joseph and the Wife of Potiphar B. 11 **Second State.**

209 — Rembrandt's Mother. 1631. **Second State.**

210 — Jan Asselyn. abt 1647. 3rd state.

211 — Old bearded man, closed eyes, high fur cap, about 1635. Bust.
*Hind calls it "spirited & vigorous," the fur-cap an after-thought as a veil completely covering the head is seen beneath it.

212 — Student at a Table—Candle-light. About 1642. Bl. 112.
One of the great problems. No curtain to right in this impression.

213 — Travelling Beggars Bl. 120, date abt 1643.
The woman behind and the child the beggar holds by the hand are lightly etched.

214 — Woman at an arched window. Dark impression with Man and 2 children outside, faintly seen.

215 — Holy Family (?) Interior. Etched signature Rembrandt 1644.

216 — Aged Man of Letters. Half length, seated, holding an open book; his hands crossed on the book.

217 — The Hunting Feast. B. 77 Book 2.
Etched signature "Rembrandt" with another of the same on heavy paper (2).

218 — Beggar woman leaning on a stick: Copy by Deuchar (2).
Rembrandt with curling hair and flat cap, by Errard; St. Anastasius by Ballin (4).

219 CALVARY. 16th Century copper engravings; GOLTZIUS (J.) Martyrdom of Christ and the Apostles, 11 pcs (shd be 15) 12 pcs.

220 ENGLISH HUMORISTS: Eight plates (shd be 10) from Leech's "Miller and his Men," or his pranks when at home for the Holidays (22 clever etchings) Bunbury's "Morning News," **colored**; Gillray's "Little Paul" showing Tom Paine, Horne-Took, etc. 1806; Early colored lithographed VALENTINE, by Park (English), etc. (17).

221 ENGLISH SATIRISTS:
HOGARTH (WM.) Paul before Felix. **Original** 1751. 4to.
Death scene from the "Harlot's Progress," **both engraved by Hogarth;** and 2 prints from the "Rake's Progress" by Cook after Hogarth (4).

PRINTS: Con.

222 ETCHINGS. Millet's Sheep-herder (woman).
Signed proof by Belin-Dollet: RAINY DAY PARIS, Etching & aquatint printed in color, **Signed proof by E. Delteil**; "The Critic," signed proof by Formstecher, etc. (8).

223 — JACQUES (CH) Eaux-Fortes Anciennes. 1'ere & 2'eme Serie.
The two series of 24 pp each in the original portfolios (67 etchings on India paper in all). Paris, 1849-50.
Including the much-liked "Girl driving pigs"; "The Farm Yard"; "Sheep-herder," "Cattle," etc. INDIA PROOF IMPRESSIONS.

224 FIEVE (ERNEST) Original lithograph.
"Colonial Village" **Signed proof only 100 issued.**

225 FRENCH EIGHTEENTH CENTURY PRINTS. Two prints from the "Shepherd set "Les Presents," Les Serments" engraved by **LEMPERUER AFTER BOUCHER, etc.** "Carnaval . . . Paris" by Lempereur. Folio, **originals,** outer margins split but all else intact (3).

226 — Juno & Iris by Dorigny after Voute; Venus by Michel; Amorini in carmine by Boucher; etc, some Flemish, Dutch, etc. (34).

227 — Miscellaneous larger engravings. By Robert Strange, Visscher; "Delights of Tobacco" by Sornique; Holy Family, mezzotint by **J. SMITH**, 1771; etc (14).

228 FRENCH & GERMAN: The Elements, Earth, Air, Fire, Water, early 19th Century Costume Groups (French). (4).

229 FRENCH COLORED LITHOGRAPHS. After Morlon.
A lover with his mistress. Set of four. Sm. folio (4).

230 FRENCH LETTER PAPER (OLD) 20 full letter sheets, designs of figures, birds, flowers, vines, etc. heightened in gold and color (20 pcs.)

231 GANSO (EMIL) Nude. Young girl dressing.
Aquatint, **Only 100 issued, signed proof.**

232 GILLOT: Four engravings by Pfeffel. "The Passions" expressed by Satyrs. "Wealth," "Love," "War" "Gampling." (4).

233 JOHNSON (SAM'L.) "Materials for the Life of Sam'l Johnson, LL.D." 17 sm. 4to, plates (plain), originals, 1785 to illustrated the "Journall," with page references: Humorous likeness of Johnson & Boswell appear in nearly all of them, as "Walking up High Street," 1786; "Tea" "Chatting," "Contest at Auchinleck" "Revising for the Second Edition," etc. (17 pcs) foxed and edges worn. **VERY SCARCE.**

* **See No. 164 Johnson wax portrait.**

234 MORLAND (GEORGE) Door of the Inn. Original mezzotint. A maid hands a mug of ale to one of three seated men; child with dog near her, an old woman going in the door. At a rough paling fence a loaded donkey is hitched. Sm. folio.

*A fine impression, but margins cut. Framed.

235 PORTRAITS; **VAN DYCK (A.)** ETC: J. Van Milder, **etched by Van Dyck**; "Margaret, Duchess" and M. Pepyn etched by Bolswert after Van Dyck; Plantin (the Printer) scratch-letter proof, 3 titled ladies by Lombart after Van Dyck; etc. (8).

236 — Mezzotints: Wissing the Painter; beautiful oval by J. SMITH:
A Dutch Lady by Spilsbury, 1769; J. Olearives by P. Schenck; etc 4to (5).

PORTRAITS: Con.

237 — Engraved portraits: Poilonin, **proof by Edelinck (before letters)**; Ulrica, d. of Gus. Adolphus, **Scratch letter proof by Edelinck**; Louis XV (as a boy) by **Drevet; Van Bouc (Edelinck); Damery by Marie Boizot, 1765;** Fine woodcuts on China paper of **RUSKIN and Carlyle; etc.** (20).

238 — THREE PORTRAITS: Samuel Pepys, and two Botanists Jas. Benwell, 1817. **India proof;** Dr. Thornton, **Stipple by Bartolozzi,** 1799. (3).

239 ROWLANDSON:
Nudes: Girls Bathing. 1799. Hand-colored.

SPORTING.

240 ALKEN (H.) Etc. **Originals.** Sm. folio, colored.
"Going along at a Slapping Pace" "Post Horse" "Charging an Ox-Fence" "Returning Home" 1815. (4).

241 ALKEN (H.) Three of his "Notions" (two have margins poor); Coaching scene, rain by Newhouse, similar; "One of Multum in Parvo's Going Days," colored etching; set of 4 small coaching prints; etc. (18).

242 HUNT. The sportsman's Visit:
Gamekeeper's Refreshing, engraved by Pyall. Folio, original aquatint, colored. (2).

243 MOORE'S "TALLY-HO TO THE SPORTS."
Tipperary Melody. The Marquis at Home. "The Noble Tips." FINE ORIGINAL IN COLORS by Turner, engraved by Hunt, 1853. Folio. in a mat.

244 TWO PRINTS BY ALKEN "HUNTED TAILOR", "Breaking the Sabbath"; Sporting Butcher: (or "Togged Out"); "Epsom Downs, Derby Day" (large colored woodcut, foxed; drawing of an English Hound. Folio. (4).

245 "WE SHALL DO IT EASILY" Coaching scene. Coach & Four. By Stock after Walsh. **Aquatint in color.** ..Folio, framed.

246 "THE OLD INN YARD" similar companion to preceding. Hostlers busy with the horses unharnessed from the Coach.

247 COCK FIGHTING. Set of 4 plates, **original aquatints.**
By Sutherland & Harris after Alken. **Aquatints in color,** framed. Sm. 4to. Lond. Ackermann, 1841.

248 THE QUORN HUNT. Aquatints, colored; by Lewis after Alken.
7 plates folio, (shd be 8, lacks plate 2) Lond. 1835 ORIGINAL IMPRESSIONS.
In good condition with margins: "The Meet," "Tally-ho," "Full Cry." A famous set of old English Sporting prints in color.

249 FALSE ALARM ON THE ROAD TO GRETNA. "It's only the Mail."
Painted by C. B. Newhouse, engraved by R. Reeves. **Original Newhouse aquatint in colors.** Folio, framed.

250 SPREADING. Humorous coaching aquatint in colors by C. HUNT. Sm. 4to, framed. "A Sharp Bite," humorous Fishing print, unframed. (2).

251 KILBOURNE (S. A.) The frantic Trout, or "Hooked."
Color print, 20x14, framed.

One of the old-time prints in fine oil colors.

252 ROWLANDSON (THOMAS) "Miseries of London," or a Surly, Saucy Hackney Coachman. Nicely mounted. **Original etching, colored.** Etched signature, date 1814.

253 — "A Going, A Going" ! ! ! " Colored caricature of physician and patient. **Colored etching.** Etched signature: "Breaking Cover," Aquatint colored "Fording the River" Cornwall. (3).

254 — Pair colored etchings. "Nap in the Country." "Nap in town." Etched signature. London, S. Alken, 1785. (2).

255 VANITY FAIR CARICATURES. Dr. Jenner, Meyer Rothschild. In colors. (2).

256 — Horace Greeley ("Anything to beat Grant"); Disraeli, etc. (3).

257 WHISTLER (J. A.) The Punt. Original etching:
Published by Day & Son, 1861, signed on the plate.

258 MISCELLANEOUS FRAMED PRINTS:
Bust of a woman, Schmidt after Rembrandt; Moon; Grapes and wasp (Japanese). Small mirror with painted glass "bird" decoration; etc. one unframed. (8).

259 DRAWINGS: MOREAU LE JEUNE. 1771. 5x4".
Sepia drawing; original for "L'enfant Prodigue," Voltaire's Comedy. Finished drawing, signed and dated.

260 — Original pen and pencil drawings by THOMAS NAST (2 political cartoons) JOHN SINGLETON COPLEY, a pretty sepia drawing, signed, of an English peasant group; a number of clever pencilled drawings of German groups by Ritter, Beck, etc. 4to and smaller. (33).

261 BOURDET. (French artist) Three Graces. Nudes in a Wood.
Finely finished pencil drawing, 9x7, **SIGNED.** Framed.

262 NEW YORK: Hudson River View. Moonlight, 22x30.
"Entrance to the Highlands, near Newburgh." By (R. C. Clark?) "Marine" Three-masted sailing-ship. By S. Miller. 18x27. Canvas, no frames. **Both signed. (2).**

263 MEYER von BREUGHELS (A). The Old Soldier and his Grandson. Canvas, no frame, signed. 15x12. Landscape (English) Cottage by a River, 11x14. Panel, unsigned. Pleasing 19th Century example. (2).

264 WIGGINS (J. CARLETON): **American Painter.**
Woman leading a cow. 20x28. Canvas, signed, and dated Grez, 1887."

265 — Sheep and Herder on a Woodland path.
Canvas, signed and dated 1885. 16x35.

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